This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

902
S527

A First Book of Poetics

UC-NRLF
$B 276 203

YB 15088

Shackford

GIFT OF
Miss Charlotte Evans

Charles S. Evans

Berkeley, 1912.

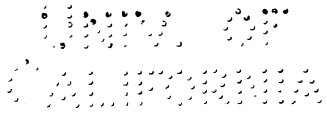
A FIRST BOOK OF POETICS

For Colleges and Advanced Schools

BY

MARTHA HALE SHACKFORD, PH.D.

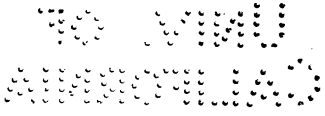
ASSOCIATE PROFESSOR OF ENGLISH LITERATURE
WELLESLEY COLLEGE

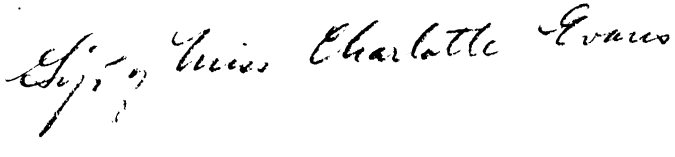


BENJ. H. SANBORN & CO.
BOSTON, U.S.A.

904
S527

COPYRIGHT, 1906,
BY MARTHA HALE SHACKFORD.





Norwood Press
J. S. Cushing & Co. — Berwick & Smith Co.
Norwood, Mass., U.S.A.

PREFACE

THIS volume is designed to meet the needs of a class in the outline history of English literature, and does not attempt to give elaborate statements. Simply worded definitions, abundant illustrations, and a few suggestions in regard to supplementary books for further study make up the contents of the book. Once in possession of the elementary facts in regard to poetry, students may be led by the most advanced inductive methods to analyze individual poems, and so gradually build up a more complete and more independent knowledge of the details of poetics.

M. H. S.

M2651136

UNIV. OF CALIFORNIA

A FIRST BOOK OF POETICS

VERSIFICATION

Scansion. The scansion of English verse is based chiefly upon stress, or accent, not, as in Latin and Greek, wholly upon quantity.

Ex. "Grow rich | in that | which never | taketh rust|."
SIDNEY: *Astrophel and Stella.*

In this instance the reader follows the normal pronunciation of these words in prose, paying little attention to the length of the vowels.

Metre and Rhythm. Rhythm is the recurrence of stress at intervals; metre is the regular, or measured, recurrence of stress. A verse (a single line of poetry) may contain from one to seven stresses.

Monometer (mo-nóm-e-ter) is a verse of one stress, rarely used in English poetry except in sequence with longer verses.

Ex. "We die|
As your | hours do | and dry|
Away|."
HERRICK: *To Daffodils.*

Dimeter (dím-e-ter) is verse of two stresses.

"Her pret|ty feet|
Like snails | did creep|."
HERRICK: *On Mistress Susan Southwell: Her Feet.*

Trimeter (trím-e-ter) is verse of three stresses.

Ex. "Then wél|come éach | rebúff|
That túrns | earth's smóoth|ness róugh|."
BROWNING: *Rabbi Ben Ezra.*

Tetrameter (te-trám-e-ter) is verse of four stresses.

Ex. "His thoúghts | were hígh|er thán | the hílls|."
DYER: *Cynthia.*

Pentameter (pen-tám-e-ter) is verse of five stresses.

Ex. "And gáth|ering swál|lows twít|ter ín | the skíes.|"
KEATS: *Ode to Autumn.*

Hexameter (hex-ám-e-ter) is verse of six stresses.

Ex. "Tíbur is | beáutiful, | tóo, and the | órchard | slópes,
and the | Ánio|."
CLOUGH: *Amours de Voyage.*

Heptameter (hep-tám-e-ter) is verse of seven stresses.

Ex. "The fál|ling oút | of fáith|ful fríends | renéw|ing ís
of lóve|."
EDWARDS: *Amantium Iræ.*

Place of Stress. A foot is that portion of a verse which contains one stressed syllable and one or more unstressed syllables.

An *iambus* (i-ám-bus) is a foot of two syllables in which the stress falls upon the second syllable. This is the foot most frequent in English verse.

Ex. "They ál|so sérve | who ón|ly stánd | and wáit|."
MILTON: *On His Blindness.*

A *trochee* (tró-ke) is a foot of two syllables in which the stress falls upon the first syllable.

Ex. "Wíllows | whíten, | áspens | quíver|."
TENNYSON: *The Lady of Shalott.*

A *dactyl* (dác-tyl) is a foot of three syllables in which the stress falls upon the first syllable.

Ex. "Bírd of the | wílderness |
Blíthesome and | cúmberless|."
HOGG: *The Skylark.*

An *anapest* (án-a-pest) is a foot of three syllables in which the stress falls upon the third syllable.

Ex. "The Assýr|ian came dówn | like a wólf | on the fóld|."
BYRON: *The Destruction of Sennacherib.*

A *spondee* (spón-dee) is a foot of two stressed syllables, and is used most frequently in combination with the dactyl.

spondee
Ex. Sílence and | sórrow are | strong and | pátient en|dúr-
spondee
ance is | gódlike | .
LONGFELLOW: *Evangeline.*

Other feet less frequently found in English verse and imitated from the classics are named below. Definitions may be found in the dictionary. Amphibrach, Amphimacer, Bacchius, Antibacchius, Molossus, and Tribrach.

A verse is called *catalectic* when one syllable is lacking in the final foot, *acatalectic* when the final foot is complete.

Ex. "Rússet | láwns and | fállows | gráy" — | catalectic.
MILTON: *L'Allegro.*

NOTE. English verse is not always absolutely regular, but often allows a variety of feet in the same line.

Ex. Trochee and iambus are frequently combined.

Notation. In noting the scheme of versification one of the following systems may be used.

I. Stressed syllable represented by letter *a*, unstressed syllable represented by letter *x*. This is the system most used to-day.

xa = iambus; *ax* = trochee; *axx* = dactyl; *xxa* = anapest.

II. Stressed syllable represented by acute accent.

$\_\acute{}$ = iambus; $\acute{}\_$ = trochee;
$\acute{}\_\_$ = dactyl; $\_\_\acute{}$ = anapest.

III. Stressed syllable represented by macron (–), unstressed syllable represented by breve (∪). This is an old-fashioned method, borrowed from classical usage of marking the length of vowels.

– ∪ = trochee; ∪ – = iambus;
– ∪ ∪ = dactyl; ∪ ∪ – = anapest.

Rime. *Alliteration,* or beginning rime, is the repetition of the same initial sound, or letter, in two or more adjacent words.

Ex. "And this our life exempt from public haunt,
Finds *t*ongues in *t*rees, *b*ooks in the running *b*rooks,
*S*ermons in *s*tones and good in everything."
SHAKESPEARE: *As You Like It.*

Old English poetry (500–1100 A.D.) is written in alliterative verse.

Ex. "*G*angan on *g*reote; *g*arsecg hlynede,"
(They went along the beach, the ocean roared.)
Andreas.

Middle rime, or internal rime, is found where a syllable in the middle of a verse rimes with a syllable at the end of the verse.

Ex. "Nor dim nor *red*, like God's own *head*,
The glorious sun uprist."
COLERIDGE: *The Ancient Mariner.*

End rime is the riming of the last stressed syllables at the end of successive verses. Rime may be perfect in sound and in spelling as well,

Ex. "And storied windows richly *dight*,
Casting a dim religious *light*."
MILTON: *Il Penseroso.*

or perfect in sound only,

Ex. "Honour and shame from no condition *rise*,
Act well thy part, there all the honour *lies*."
POPE: *Essay on Man.*

or imperfect in sound as well as in spelling,

Ex. "but since the *scope*
Must widen early, is it well to *droop*?"
E. B. BROWNING: *Cheerfulness Taught by Reason.*

or imperfect in sound but perfect in spelling, *i.e.* eye-rimes only.

Ex. "Thee, chauntress, oft the woods *among*
I woo, to hear thy even-*song*."
MILTON: *Il Penseroso.*

Identical rime, riming of the same word, is not admissible in English poetry of the present day, even

when the words spelled alike have different meanings, as in Chaucer: —

Ex. "The holy blisful martir for to *seke*,
That hem hath holpen, when that they were *seke*."
CHAUCER: *Prologue.*

End rime is called *masculine*, or single, when the syllables that rime are the last in each verse; *feminine*, or double, when the last two syllables of each verse rime.

Ex. "There be none of Beauty's *daughters* feminine
With a magic like *thee*, masculine
And like music on the *waters* feminine
Is thy sweet voice to *me*." masculine
BYRON: *Stanzas for Music.*

Tone color is the name applied to the repetition of the same letter or letters in one or more verses, which results in giving a certain unity, or color, to the musical tone. In the example below the word *Silvia* gives the key to the sounds that are repeated most frequently, *i.e.* 11 s's, 13 l's, 10 i's, 11 t's.

"Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring."
SHAKESPEARE: *Two Gentlemen of Verona.*

Blank verse is verse without end rime, usually written in iambic pentameter without division into stanzas. Blank verse may be written in the end-stopped line or the run-on line. The latter form is

more melodious, for it avoids the monotony found in lines where there is a pause at the end of each verse.

Ex. End-stopped line.

"All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages."

SHAKESPEARE: *As You Like It.*

Ex. Run-on line.

"Knowing that Nature never did betray
The heart that loved her; 'tis her privilege
Through all the years of this our life, to lead
From joy to joy:"

WORDSWORTH: *Lines Written above Tintern Abbey.*

Stanza. A *stanza* is a group of two or more consecutive verses bound together by end rime.[1]

A *verse* is the term applied to a single line of poetry and should never be used as synonymous with stanza.

A *couplet* is a stanza of two verses.

The *octosyllabic couplet* consists of two verses of iambic tetrameter, riming. This form is sometimes called the short riming couplet.

Ex. "In notes with many a winding bout
Of linked sweetness long drawn out."

MILTON: *L'Allegro.*

[1] Notation. Letters are used to indicate rime scheme; thus, *a b a b* means that lines 1 and 3, 2 and 4, rime.

An *heroic couplet* is a stanza of two lines of iambic pentameter, riming. It is called heroic because used so often in heroic poems such as Chaucer's *The Knight's Tale.*

Ex. "Beauties in vain their pretty eyes may roll;
Charms strike the sight, but merit wins the soul."
POPE: *The Rape of the Lock.*

A *tercet* is a stanza of three verses.

Ex. "Whenas in silks my Julia goes,
Till, then, methinks, how sweetly flows
That liquefaction of her clothes!"
HERRICK: *Upon Julia's Clothes.*

A *quatrain* is a stanza of four verses.

The heroic quatrain is a stanza of four lines of iambic pentameter riming *a b a b.*

Ex. "The boast of heraldry, the pomp of power, *a*
And all that beauty, all that wealth, e'er gave, *b*
Await alike th' inevitable hour. *a*
The paths of glory lead but to the grave." *b*
GRAY: *Elegy Written in a Country Churchyard.*

The *ballad stanza* is formed as follows: verses one and three are iambic tetrameter, verses two and four are iambic trimeter. The rime scheme is usually *a b c b.*

Ex. "The horse Fair Annet rade upon, *a*
He amblit like the wind; *b*
Wi siller he was shod before, *c*
Wi burning gowd behind." *b*
Lord Thomas and Fair Annet.

Stanzas of five verses are common. They may have various rime schemes.

Ex. "Within the shadow of the ship *a*
I watched their rich attire: *b*
Blue, glossy green, and velvet black, *c*
They coiled and swam; and every track *c*
Was a flash of golden fire." *b*

COLERIDGE: *The Ancient Mariner.*

Stanzas of six verses are common. They may have various rime schemes.

Ex. "I wandered lonely as a cloud *a*
That floats on high o'er vales and hills, *b*
When all at once I saw a crowd, *a*
A host, of golden daffodils; *b*
Beside the lake, beneath the trees, *c*
Fluttering and dancing in the breeze." *c*

WORDSWORTH: "*I wandered lonely as a cloud.*"

Rime royal is a stanza of seven verses of iambic pentameter, riming *a b a b b c c*. This form was much used by Chaucer.

Ex. "Thorgh me men goon in-to that blisful place *a*
Of hertes hele and dedly woundes cure; *b*
Thorgh me men goon unto the welle of Grace, *a*
Ther grene and lusty May shal ever endure; *b*
This is the wey to al good aventure; *b*
Be glad, thou reder, and thy sorwe of-caste, *c*
Al open am I; passe in, and hy the faste!" *c*

CHAUCER: *The Parlement of Foules.*

The *Spenserian stanza* is a stanza of eight verses of iambic pentameter and a ninth verse of iambic hexameter, riming *a b a b b c b c c*. The ninth line, iambic hexameter, is also called an *alexandrine.*

Ex. "A Gentle Knight was pricking on the plaine, *a*
Ycladd in mightie armes and silver shielde, *b*
Wherein old dints of deepe woundes did remaine, *a*
The cruell markes of many a bloody fielde; *b*
Yet armes till that time did he never wield. *b*
His angry steede did chide his foming bitt, *c*
As much disdayning to the curbe to yield: *b*
Full jolly knight he seemd, and fair did sitt, *c*
As one for knightly giusts and fierce encounters fitt." *c*

SPENSER: *The Faerie Queene.*

The *sonnet* is a poem of fourteen verses of iambic pentameter. Sonnets are of two kinds: the *Italian*, or Petrarchan, sonnet and the *English* sonnet.

The rime scheme of the Italian sonnet is as follows: the octave, or first eight verses, rime invariably *a b b a a b b a*; the sestet, or last six verses, may rime in various ways; the most common rimes are *c d e c d e*, or *c d c d c d*.

Ex. "Earth has not anything to show more fair: *a*
Dull would he be of soul who could pass by *b*
A sight so touching in its majesty: *b*
This City now doth, like a garment, wear *a*
The beauty of the morning; silent, bare, *a*
Ships, towers, domes, theatres, and temples lie *b*
Open unto the fields, and to the sky; *b*
All bright and glittering in the smokeless air. *a*
Never did sun more beautifully steep *c*
In his first splendour valley, rock, or hill; *d*
Ne'er saw I, never felt, a calm so deep! *c*
The river glideth at his own sweet will: *d*
Dear God! the very houses seem asleep; *c*
And all that mighty heart is lying still!" *d*

WORDSWORTH: *Composed upon Westminster Bridge.*

The English sonnet, considered less perfect artistically than the Italian, is made up of three quatrains and a couplet, riming *a b a b c d c d e f e f g g.*

Ex. "When, in disgrace with fortune and men's eyes, *a*
I all alone beweep my outcast state, *b*
And trouble deaf heaven with my bootless cries, *a*
And look upon myself, and curse my fate, *b*
Wishing me like to one more rich in hope, *c*
Featured like him, like him with friends possess'd, *d*
Desiring this man's art, and that man's scope, *c*
With what I most enjoy contented least; *d*
Yet in these thoughts myself almost despising, *e*
Haply I think on thee, and then my state, *f*
Like to the lark at break of day arising, *e*
From sullen earth, sings hymns at heaven's gate; *f*
For thy sweet love remember'd such wealth brings *g*
That then I scorn to change my state with kings." *g*

SHAKESPEARE: *Sonnet* xxix.

Refrain is the repetition of the same phrase, or verse or verses, in the middle or at the end of a stanza.

Ex. "Auld Nature swears, the lovely dears
Her noblest work she classes, O;
Her 'prentice han' she tried on man,
An' then she made the lasses, O.

"Green grow the rashes, O;
Green grow the rashes, O;
The sweetest hours that e'er I spent,
Were spent among the lasses, O!"

BURNS: *Green Grow the Rashes.*

IMAGERY OR FIGURES

POETRY and, often, prose depend for greater clearness, emphasis, and richness of suggestion upon the introduction of concrete pictures, or images, perceived through the physical senses. Instead of saying, "As a man grows older he grows wiser," Waller said:—

> "The soul's dark cottage, batter'd and decay'd,
> Lets in new light through chinks that time has made."

In poetry an abstract truth is rendered best by the use of terms familiar to every one, *i.e.* concrete and specific references to the physical world. The following examples will show how poets have succeeded in making the abstract more vivid by appeals to common sensuous experience.

Shakespeare, in describing his feeling of age, drew pictures which appeal to the reader's sense of form, of color, of movement, of sound, and of touch.

> "That time of year thou may'st in me behold
> When *yellow leaves*, or none, or few, do *hang*
> Upon those *boughs* which *shake* against the *cold*,
> *Bare ruin'd choirs*, where late the *sweet birds sang*."
>
> *Sonnet* lxxiii.

The suffering brought by filial ingratitude is represented by an appeal to the sense of touch.

> "How *sharper* than a serpent's tooth it is
> To have a thankless child!"
>
> SHAKESPEARE: *King Lear*.

The enduring beauty of good deeds is pictured by means of appealing to the sense of smell.

"Only the actions of the just
Smell sweet and blossom in their dust."
SHIRLEY: *The Contention of Ajax and Ulysses.*

Joy is represented by means of an appeal to the taste.

"Can burst Joy's grape against his palate fine."
KEATS: *Ode to Melancholy.*

The use of images in this way gives what is called figurative language. The figures used above are all metaphors, and the metaphor is one of the earliest as well as one of the most popular and effective figures. A *metaphor* never states a likeness between two objects or ideas by means of the words *like* or *as*, it always considers the two things identical.

Ex. "A mind content both crown and kingdom is."
GREENE: *Farewell to Folly.*

"His[1] fate and fame shall be
An echo and a light unto eternity."
SHELLEY: *Adonais.*

Other instances of metaphor are these: —

"She walks — the lady of my delight —
A shepherdess of sheep.
Her flocks are thoughts. She keeps them white;
She guards them from the steep.
She feeds them on the fragrant height,
And folds them in for sleep."
MRS. MEYNELL: *The Lady of the Lambs.*

[1] Keats.

"Give me my scallop-shell of quiet,
My staff of faith to walk upon,
My scrip of joy, immortal diet,
My bottle of salvation,
My gown of glory, hope's true gage;
And thus I'll take my pilgrimage."

RALEIGH: *His Pilgrimage.*

Simile. In a simile one thing is described by stating its similarity to something else usually better known. The likeness is always made clear by means of the introductory words *as* or *like.*

"Her hair that lay along her back
Was yellow like ripe corn."

ROSSETTI: *The Blessed Damosel.*

"As for man, his days are as grass:
As a flower of the field so he flourisheth."

Psalm ciii.

"Greyhounds he had, as swift as fowl in flight."

CHAUCER: *Prologue.*

"A pardlike[1] Spirit beautiful and swift."

SHELLEY: *Adonais.*

Epic Simile, or Homeric simile, is an extended simile introduced for the sake of greater definiteness and, also, for ornament.

Ex. "Like as an Hynd — forth singled from the heard,
That hath escaped from a ravenous beast,
Yet flyes away of her owne feete afeard,
And every leafe, that shaketh with the least
Murmurs of winde, her terror hath encreast;
So fled fayre Florimell from her vaine feare."

SPENSER: *The Faerie Queene.*

[1] Like a leopard.

Personification. In this figure an abstract thing is given the qualities and powers of a person.

Ex. "There Honour comes, a pilgrim grey,
To bless the turf that wraps their clay;
And Freedom shall awhile repair,
To dwell, a weeping hermit, there!"

COLLINS: *How Sleep the Brave.*

The distinctions between metaphor, simile, and personification may be seen in the following quotation:—

"Thy soul was like a Star, and dwelt apart:
Thou hadst a voice whose sound was like the sea:
Pure as the naked heavens, majestic, free,
So didst thou travel on life's common way,
In cheerful godliness; and yet thy heart
The lowliest duties on herself did lay."

WORDSWORTH: *Sonnet to Milton.*

The first three lines contain similes, the fourth a metaphor, the fifth and sixth an instance of personification.

Hyperbole (hy-pér-bo-le) is a statement based upon extreme exaggeration of truth.

Ex. "Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red."

SHAKESPEARE: *Macbeth.*

Synecdoche (syn-éc-do-che) and **metonymy** (me-tón-y-my) are figures that are frequently confused with each other. Both gain a certain vividness of effect by focusing the reader's attention upon one very signifi-

cant aspect of an object. In both the poet substitutes a picturesque, definite, and highly suggestive word for the more commonplace. In synecdoche the appeal is to the reader's sense of the concrete, literal truth.

Ex. Specific for general.

"Beneath Whose awful Hand we hold
Dominion over palm and pine."

KIPLING: *Recessional.*

"Palm" and "pine" are more impressive than "India" and "Canada" because they suggest the landscape and general condition of each place.

Ex. Whole for a part.

"The Tortoise here and Elephant unite,
Transform'd to combs, the speckled, and the white."

POPE: *The Rape of the Lock.*

Tortoise shell and ivory seem more expensive if one is made to remember that they represent, practically, the life of a tortoise and of an elephant. In some instances it is difficult to tell whether the poet is using whole for a part or container for contents.

Ex. "that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march."

SHAKESPEARE: *Hamlet.*

Here "Denmark" is used instead of "King of Denmark."

Ex. Part for the whole.

"Cast your plaids, draw your blades."

SCOTT: *Pibroch of Donvil Dhu.*

"Blades" is more suggestive than "swords" because it accentuates the chief quality—sharpness.

Ex. Definite for indefinite.

"Roll on, thou deep and dark blue Ocean — roll!
Ten thousand fleets sweep over thee in vain."

BYRON: *Childe Harold's Pilgrimage.*

"Ten thousand" is more satisfying than "many" because the human mind likes a distinct rather than a vague picture.

Ex. Material for the thing made.

"Sonorous metal blowing martial sounds."

MILTON: *Paradise Lost.*

"Metal" is more forcible than "trumpets" because it emphasizes the resonant quality of the instrument.

In **metonymy** the reader is expected to reason out the truth of what seems at first literally untrue.

Ex. Cause for effect.

"Sickness or sword shall cut thee off from thy strength . . . or the flight of the spear."

BEOWULF.

The flight of the spear is not fatal, it is the effect of the flight, *i.e.* the sharp arrival of the spear.

Ex. Sign for thing signified.

"Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade."

SHIRLEY: *Contention of Ajax and Ulysses.*

"Sceptre and crown" will not literally tumble down; it is the people who wear them, royalty, who must meet the peasantry in common death.

Ex. Container for contents.

"And drowsy tinklings lull the distant folds."
GRAY: *Elegy Written in a Country Churchyard.*

The fold—an insensate object—cannot be lulled, it is the animals within who are lulled to sleep.

Ex. Abstract for concrete.

"Three winters cold
Have from the forests shook three summers' pride."
SHAKESPEARE: *Sonnet* civ.

Pride does not grow on trees, but leaves, which are the pride of summer, grow there.

Allusion is the reference to some well-known person, or event, or thing introduced for the sake of emphasis or for mere pleasure.

Ex. Biblical.

"A Daniel come to judgment! Yea, a Daniel!"
SHAKESPEARE: *The Merchant of Venice.*

Classical.

"Round many western islands have I been
Which bards in fealty to Apollo hold."
KEATS: *Sonnet on Chapman's Homer.*

"The Niobe of nations![1] there she stands."
BYRON: *Childe Harold.*

Historical.

"Immortal dreams that could beguile
The blind old man[2] of Scio's rocky isle!"
BYRON: *The Bride of Abydos.*

[1] Rome. [2] Homer.

Geographical.

"spiced dainties, every one,
From silken Samarcand to cedar'd Lebanon."

KEATS: *The Eve of St. Agnes.*

Parallelism is the repetition of the same idea in slightly different language.

Ex.

"Thy kingdom is an everlasting kingdom,
And Thy dominion endureth throughout all generations."

Psalm cxlv.

Ex. "Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before."

SHAKESPEARE: *Sonnet* xxx.

Repetition of the same word, or root, is frequently used for the sake of greater emphasis, as in the quatrain above, and also in: —

Ex. "They hadna' sailed a league, a league,
A league but barely three."

Sir Patrick Spens.

"*Surer* to *prosper* than *prosperity*
Could have *assured* us."

MILTON: *Paradise Lost.*

Climax is a figure which depends upon grouping certain words or phrases in such a way as to lead the reader gradually from the less significant to the most significant.

Ex. "A poor, infirm, weak, and despised old man."

SHAKESPEARE: *King Lear.*

"Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further."

SHAKESPEARE: *Macbeth.*

Anticlimax. In anticlimax the reader who is expecting an impressive climax is rewarded by a sudden introduction of the ridiculous.

Ex. "Then flash'd the living lightning from her eyes,
And screams of horror rend th' affrighted skies.
Not louder shrieks to pitying heav'n are cast,
When husbands, or when lap-dogs breathe their last."

POPE: *The Rape of the Lock.*

Antithesis is a figure which gives an effect of emphasis by placing two ideas, or objects, or persons, in strong contrast.

Ex "What in me is dark
Illumine, what is low raise and support."

MILTON: *Paradise Lost.*

"And now a bubble burst, and now a world."

POPE: *Essay on Man.*

"We,
Half dust, half deity."

BYRON: *Manfred.*

Litotes (lī-to-tes) affirms a certain truth by means of denying its opposite.

Ex. "My adventurous song,
That with no middle flight intends to soar."

MILTON: *Paradise Lost.*

i.e. a high flight.

Epithet. In the strictest sense an epithet is a descriptive adjective applied more than once to the same person or thing and so become conventional.

Ex. "Godlike, much-enduring Ulysses."
HOMER: *Odyssey.*

However, an epithet may be any descriptive adjective limiting a noun.

Ex. "By shallow rivers, to whose falls
Melodious birds sing madrigals."
MARLOWE: *The Passionate Shepherd to his Love.*

"Wee, modest, crimson-tipped flow'r."
BURNS: *To a Daisy.*

Apostrophe is an impassioned address to a person or thing.

Ex. "O wild West Wind, thou breath of Autumn's being."
SHELLEY: *Ode to the West Wind.*

Interrogation is a question asked merely for poetic effect.

Ex. "Hast thou a charm to stay the morning star
In his steep course? So long he seems to pause
On thy bald, awful head, O sovran Blanc!"
COLERIDGE: *Hymn before Sunrise in the Vale of Chamouni.*

Exclamation is sudden expression of strong conviction or feeling.

Ex. "Happy those early days, when I
Shin'd in my Angell-infancy!"
VAUGHAN: *The Retreate.*

Inversion is a figure of rhetoric intended to make a certain idea emphatic by placing important words in an unusual order.

Ex. "To her he vow'd the service of his daies,
On her he spent the riches of his wit:
For her he made hymnes of immortal praise,
Of only her he sung, he thought, he writ."

SPENSER: *Astrophel.*

Onomatopœia (on-o-mat-o-pée-a) seeks to render the sense by appropriate imitative words.

Ex. "The melodies of birds and bees,
The murmuring of summer seas."

SHELLEY: *To a Lady with a Guitar.*

"Then shook the hills with thunder riven;
Then rush'd the steed, to battle driven;
And louder than the bolts of Heaven
Far flashed the red artillery."

CAMPBELL: *Hohenlinden.*

The Bells, by E. A. Poe, is one of the most famous attempts to make an entire poem onomatopoetic.

LITERARY TYPES

THERE are three main classes of poetry, — epic, lyric, and dramatic. These classes have been evolved by a slow process of growth and change from rude beginnings and are to be recognized partly by means of the subject-matter and partly by means of the form of each.

Epic.[1] An epic is a narrative poem, usually of some length. The verse form most frequently employed is either blank verse or heroic couplet.

The main divisions of epic are as follows: —

Heroic poem. The heroic poem is a recital of a complete story in which a certain end is won by the martial achievements of a hero, celebrated for strength and courage. It is one of the oldest and most popular forms of poetry. The heroic poem may be a folk epic, *i.e.* the story may have been handed down by oral tradition, until some one gave it definite shape in writing. The Greek *Iliad* and our Old English *Beowulf* are examples of the folk epic.

The heroic poem may be a written epic, composed in imitation of a folk epic, by a single author. Virgil's

[1] In these definitions the effort has been to give certain essential facts, while leaving much for the student to discover for himself. It is suggested, therefore, that various poems be put into the hands of students for study in order that they may make observations for themselves in regard to the following topics: setting, characters, plot, episodes and digressions, use of dialogue, aphorisms, style (diction and imagery), versification, and purpose.

Æneid and Milton's *Paradise Lost* are examples of the written epic.

Mock Epic. The mock-epic, or mock-heroic, poem, is one in which a trivial subject is treated in the grand heroic style.

Ex. Chaucer: *The Nun's Priest's Tale.*
Pope: *The Rape of the Lock.*

Metrical Romance. The metrical romance is a tale in verse dealing with love, adventure, and mystery. These romances were very popular during the middle ages. The metrical romance is frequently written in octosyllabic couplets.

Ex. Mediæval. *Havelok the Dane.*
Modern. Scott: *The Lady of the Lake.*

Sometimes the metrical romance is also a romance of chivalry, recounting the adventures of a knight who sought to fulfill his chivalric vows. His duty was to display his strength and honor in the defense of the church or in the protection of women. Warfare ranging from bloody battles to mock tournaments gave him abundant opportunity to prove himself a true knight.

Ex. Mediæval. *Guy of Warwick.*
Mediæval. Arthur story: *Sir Gawain and the Green Knight.*
Modern. Scott: *Marmion.*

A romance of chivalry may be written in prose.

Ex. Malory: *Le Morte Darthur.*

Ballad. The ballad, frequently classed as lyric, is a brief narrative poem, rugged yet musical, which tells in vivid fashion certain traditional tales, historical, romantic, domestic, or supernatural. That the true ballad was the work of a people, not of a single author, is shown by the constant repetition of the same incidents, epithets, imagery, etc., which were common property. The ballad probably grew out of the songs that accompanied dancing, the well-known story being chanted by one or another of the more musical, while the entire company united in singing the refrain.

The ballad stanza is usually a definite form (see page 8). Examples of old ballads handed down orally are: —

Historical: *Sir Patrick Spens.*
Romantic: *Annie of Lochroyan.*
Domestic: *Twa Sisters of Binnorie.*
Supernatural: *The Wife of Usher's Well.*

Examples of later ballads — imitation of the old.

Rossetti: *The King's Tragedy.*
Keats: *La Belle Dame Sans Merci.*

Allegory. The allegory is a didactic poem, a poem of dual purpose, in which the persons represented are to be regarded as symbolic of some truth. The outer and apparent story is intended to please the reader, the inner story is intended to instruct him.

Ex. Spenser: *The Faerie Queene.*

The outer story is a romance of chivalry in which the Red Cross Knight goes forth to release the parents of

Princess Una from a dragon. The inner story is the effort of Holiness (R. C. K.) and Truth (Una) to free the world (her parents) from sin (dragon).

A social allegory, such as Langland's *Piers Plowman*, deals with problems of man's relation to man and to the state.

A religious allegory, such as Dryden's *The Hind and the Panther*, deals with questions of the church.

A bestiary is a collection of brief allegories in which beasts and birds play symbolic parts. This form of allegory was very popular during the middle ages. In *The Whale*, a fragment of an old English bestiary, mariners (souls) are lured to destruction by the deceits of the whale (Satan).

The allegory may take other forms, lyric or dramatic.

Ex. *The Pearle*, an elegy.
Milton: *Comus*, a masque.

It is sometimes combined with satire; as in Dryden's *Absalom and Achitophel*, which is a satiric political allegory.

Satire. A satire aims to correct certain follies, errors, or sins by making them ridiculous. The most distinctive satire is formal satire, imitated from the Latins, which is not so much coherent narrative as witty commentary upon some person or some event.

Ex. Dryden's *Mac Flecknoe* is a malicious attack upon a person.
Johnson's *The Vanity of Human Wishes* is a general attack upon society.
Goldsmith's *Retaliation* is a playful satire upon his best friends.

The *Reflective* or *Philosophical Epic* is a recital of a poet's meditations. It may be autobiographical, *i.e.* the story of the growth of a poet's mind, as Wordsworth's *Prelude;* it may be mere disquisition, as Young's *Night Thoughts*, or more formally instructive, as Pope's *Essay on Criticism.*

The *Descriptive Epic* is devoted to descriptions of nature, accompanied by some reflection.

Ex. Cowper: *The Task.*
Thomson: *The Seasons.*

The *Idyll* is a brief descriptive poem which pictures scenes of simple happiness. It is closely connected with dramatic poetry.

Ex. Milton: *L'Allegro.*
Burns: *The Cotter's Saturday Night.*

Formerly the idyll was identified with pastoral, but this was due to error. Pastoral poetry, whose aim is to show the rustic joys and sorrows of those who guard the pasturing herds, may appear in any form, epic, lyric, or dramatic.

Ex. Pastoral idyll. Breton: *Phillida and Coridon.*

A **Drama**[1] is a work, usually intended for production upon the stage, in which a complete plot is worked out through the action and speech of one or more persons.

[1] In studying drama students should consider such questions as: *motif*, setting (time or place); character drawing (differentiation and growth of character); plot, sub-plots; use of prose in poetic dramas; division into acts and scenes and function of each scene; use of monologue, dialogue; versification; style.

The French have insisted that the unities of action, time, and place should be observed in drama, but English dramatists have seldom limited events in a play to the prescribed twenty-four hours, nor to a single place.

Tragedy. A tragedy is a drama in which there is always conflict and struggle, sometimes between physical forces, sometimes between spiritual forces. Nothing happens by chance; all the events are due to the will of the main actors, and event is linked to event by the strict law of logical cause and effect. Defeat is usual for the tragic hero who, in the highest kind of tragedy, is the victim of his own misdeeds or false judgments. The effect of tragedy upon the spectators is to quicken their nobler emotions and to rouse a vivid sense of the sublimity of life. Every well-constructed tragedy has a clearly marked introduction, a gradual rising action, or growing complication of the threads of the story, which come to a climax of entanglement, usually about the middle of the play. From the climax on to the end, the various knots are gradually untied, through the falling action, until at the catastrophe, or conclusion, all the interests are settled.

Ex. Physical forces in conflict. Marlowe: *Tamberlaine.*

Spiritual forces (and physical also) in conflict. Shakespeare: *King Lear.*

Comedy. In comedy the aim of the writer is to exhibit the various incongruities and inconsistencies in human nature and to show the part played in human life by accident, or chance. The structure of comedy

is far less definite and orderly than that of tragedy; a comedy is frequently little more than a sequence of scenes loosely connected by the choice of the playwright, not joined irrevocably by the laws of strict cause and effect. Tragi-comedy has the most dependence upon orderly structure and law; farce is the most lawless and inconsequent of the types of comedy.

Tragi-comedy is comedy in which, for a while, disasters threaten the chief characters, who are finally preserved from evil and made happy. There is usually a fairly close resemblance to tragedy in the first half of a tragi-comedy. After the tragic climax events are worked out with less attention to probability.

Ex. Shakespeare: *The Merchant of Venice.*

Romantic Comedy exhibits the happy chances that attend the fortunes of true lovers. Adventure and mystery play their part in leading up to a happy ending.

Ex. Shakespeare: *As You Like It.*

Comedy of situation, or *farce*, is comedy in which an odd initial situation is made to yield amusement by means of multiplied confusions.

Ex. Shakespeare: *The Comedy of Errors.*

Melodrama depends upon incidents which are startling and improbable; it exaggerates the pathetic and the comic elements of life; it shows character as wholly good or wholly bad, and makes spectacular effects of first importance.

Ex. The dramatization of *Uncle Tom's Cabin.*

Satiric comedy aims to effect reforms by ridiculing men and manners. The satire may vary in intensity, being sometimes severe and sometimes merely good humored. Various names have been given to satiric comedy.

Comedy of manners and *comedy of character* derive their comic effects from the presentation of men's weaknesses, errors, deceits, or affectations.

Ex. Highly satiric. Jonson: *Every Man in his Humour.*
Slightly satiric. Sheridan: *The School for Scandal.*

Comedy of intrigue is devoted to showing a plotter (or plotters) who in planning to attain certain ends overreaches himself and wins poetic justice.

Ex. Highly satiric. Jonson: *Volpone.*
Slightly satiric. Goldsmith: *She Stoops to Conquer.*

Miracle plays arose from the expansion of the dramatic elements in the church service. It is the name given to the mediæval cycles of plays which represented the history of the world from the Fall of Lucifer to the Last Judgment, by means of simple scenes such as Noah's Flood, which is comic; the Adoration of the Kings, which is touched with a rude spirit of beauty and reverence; and the tragic scenes of the Crucifixion.

From the simple scenes enacted in the church came longer scenes enacted in the churchyard and, finally, the plays were presented on wooden scaffolds, or pageants, which were dragged from street to street in swift succession so that in the course of a day the

people gathered at each street corner saw the entire cycle.

Mystery play is identical with *miracle play*. The term "mystery" was used more in France, while "miracle" was used in England.

Ex. Cycle of miracle plays: *The York Plays.*

A *morality play* is a drama in which abstract personages play their parts in presenting a story intended to instruct the audience in certain moral truths.

Ex. Everyman.

An *interlude* is a play, loosely constructed, intended to entertain an audience, perhaps between courses in a feast, perhaps during the intervals of more formal amusements.

Ex. J. Heywood: *The Four P's.*

A *masque* is a dramatic performance depending upon elaborate scenic effects, singing, dancing, and recitation. The plot is very slight and is frequently based upon some bit of classic story. The masque usually was given to celebrate some great occasion.

Ex. Jonson: *The Hue and Cry after Cupid.*

An *eclogue* was primarily a dialogue designed to reveal certain phases of pastoral life; often the eclogue is allegorical under its pastoral imagery.

Ex. Pastoral. Spenser: August Eclogue of *The Shepheardes Calender.*

Ex. Allegorical. Spenser: Maye Eclogue of *The Shepheardes Calender.*

An eclogue may deal with other than pastoral subjects.

Ex. Shenstone: *A Culinary Eclogue.*

A *chronicle play* portrays in dramatic fashion either the life of a famous person or the events in a certain historical period.

Ex. Biography: *Sir Thomas More.*
History: *The Troublesome Reign of King John.*

Lyric.[1] The lyric poem is concerned with the life of the spirit. It is brief, musical, and touched with some degree of emotion. There are many kinds of lyric poetry and numberless verse forms.

The *elegy* is a poem lamenting loss, change, or death. The early English elegies were pagan in their spirit of hopeless desolation; the later elegies introduce the Christian hope of a future life "where losses are restored."

Ex. Pagan. *The Wanderer.*
Christian. Tennyson: *In Memoriam.*
Pastoral elegy. Milton: *Lycidas.*

Song. A song is intended to be sung and must, therefore, contain open vowels and liquid consonants. A song may be upon almost any subject.

Ex. Religious song, or hymn. Addison: *The Spacious Firmament on High.*
Love song. Burns: *My love is like a red, red rose.*
Patriotic song. Howe: *The Battle Hymn of the Republic.*
Nature lyric. Wordsworth: *The Green Linnet.*

[1] In lyric poetry a student should note theme (central idea); method of developing theme (details, specific instances, contrast, cause and effect); versification (metre, rime scheme, stanza); figures; personality of the author and his purpose in writing.

Sonnet. Almost any subject may be treated in a sonnet, provided that subject may be regarded emotionally. The favorite topic is love in some phase. For structure, etc., see page 10. Often love sonnets are grouped in a sonnet-cycle. These were very popular during the Elizabethan era.

Ex. Shakespeare: *Sonnets.*
Later, Rossetti: *The House of Life.*

The *ode* is written in celebration of some person or thing, or event, or abstract idea. It is characterized by exaltation of feeling, elevation of style, and intricate irregularity of verse form.

Ex. Wordsworth: *Ode on the Intimations of Immortality.*

A marriage ode is called an *epithalamion.*

Ex. Spenser: *Epithalamion.*

The *English ode* permits great variety of versification and allows entire freedom to the individual poet, who need recognize no law but that of musical expression.

The *Pindaric ode* is imitated from the Greek odes of Pindar, which were intended for chanting. The Pindaric ode consists of a regular series of stanzas, — strophe, antistrophe, and epode. The structure of the strophes in an individual ode is the same, the antistrophes are uniform and so are the epodes. Each ode has its own law in regard to the number of verses in a strophe, or antistrophe, or epode.

Ex. Gray: *The Progress of Poesy.*

The *Horatian ode,* imitated from the Latin odes of

Horace, is characterized by simplicity of structure; each stanza is like the preceding stanza, as in any lyric.

Ex. Collins: *Ode to Evening.*

The madrigal, rondel, rondeau, ballade, sestina, triolet, villanelle, and other forms are imitated from French or Italian originals. Definitions of these less common forms may be found in the dictionary or in longer treatises on poetics mentioned on page 35.

BIBLIOGRAPHY

TREATISES ON POETICS

*Gayley, C. M., and Scott, F. N. Methods and Materials of Literary Criticism. (Valuable bibliography of works concerned with the study of literature.) Boston (Ginn), 1901. Vol. 2 in preparation.

*Gummere, F. B. Handbook of Poetics. Boston (Ginn), 1902.

*Watts, T. Poetry. Encyclopædia Britannica. 9th edition.

Aristotle. Poetics. Trans. S. H. Butcher. (A famous treatise that should be familiar to every student of literature.) New York (Macmillan), 1898.

Horace. The Art of Poetry. (Also Vida and Boileau.) Translations, ed. A. S. Cook. Boston (Ginn), 1892.

Hunt, J. H. L. What is Poetry? Ed. A. S. Cook. Boston (Ginn), 1893.

Longinus. On the Sublime. Trans. H. A. Havell. London, 1890.

Newman, J. H. Essay on Poetry (with reference to Aristotle). Ed. A. S. Cook. Boston (Ginn), 1891.

Shelley, P. B. A Defense of Poetry. Ed. A. S. Cook. Boston (Ginn), 1891.

Sidney, P. The Defense of Poesy. Ed. A. S. Cook. Boston (Ginn), 1890.

Wordsworth, W. Prefaces. Ed. A. S. George. Boston (Heath), 1892.

Coleridge, S. T. Biographia Literaria. Selections edited by A. J. George and called Principles of English Criticism. Boston (Heath), 1904.

*Alden, R. M. English Verse. New York (Holt), 1903.

Corson, H. Primer of English Verse. Boston (Ginn), 1893.

* = of special value to students.

Guest, E. History of English Rhythms. Ed. W. W. Skeat. (Not always authoritative.) London, 1882.
Mayor, J. B. Chapters on English Metre. London, 1882.
Lanier, S. The Science of English Verse. New York, 1880.
Lewis, C. M. The Foreign Sources of Modern English Versification. New York (Holt), 1898.
Saintsbury, G. A History of English Prosody. New York (Macmillan), 1906.
Schipper, J. Englische Metrik. (Chief authority.) Bonn, 1881–1888. 2 vols.
Pater, W. Style (in Appreciations). New York (Macmillan), 1889.
Spencer, H. The Philosophy of Style. Ed. F. N. Scott. Boston (Allyn & Bacon), 1895.

BOOKS OF SELECTIONS (WITH SOME VERY VALUABLE INTRODUCTIONS)

Anderson, R. Works of the British Poets. London, 1795–1815. 14 vols.
Chalmers, A. Works of the English Poets. London, 1810. 21 vols.
Arber, E. British Anthologies. (Dunbar to Cowper.) London, 1891–1901. 10 vols.
*Ward, T. H. The English Poets. New York (Macmillan), 1901. 4 vols.
*Quiller-Couch, A. T. The Oxford Book of English Verse. Oxford, 1904.
*Palgrave, F. T. Golden Treasury of Songs and Lyrics. New York (Macmillan), 1901. 2 vols.
Carpenter, F. I. English Lyric Poetry. (Warwick Library.) New York (Scribner), 1897.
Stedman, E. C. A Victorian Anthology. Boston (Houghton).
Stedman, E. C. An American Anthology. Boston (Houghton).
Gosse, E. W. English Odes. New York (Scribner), 1881.
Sharp, W. Great Odes, English and American. (Canterbury Poets.) London, 1887.
Caine, T. H. Sonnets of Three Centuries. London, 1882.
Main, D. M. Treasury of English Sonnets. New York (Scribner), 1881.

Bailey, J. C. English Elegies. New York (Lane), 1900.
White, G. Ballades and Rondeaus. (Canterbury Poets.) London, 1887.
Chambers, E. K. English Pastorals. (Warwick Library.) New York (Scribner), 1895.
Evans, H. A. English Masques. (Warwick Library.) New York (Scribner), 1897.
Smeaton, O. English Satires. (Warwick Library.) New York (Scribner), 1899.
Page, C. H. British Poets. Boston. (Sanborn & Co.)
Whiteford, R. N. Anthology of English Poetry. Boston. (Sanborn & Co.)

14 DAY USE

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED

LOAN DEPT.

RENEWALS ONLY—TEL. NO. 642-3405
This book is due on the last date stamped below, or
on the date to which renewed.
Renewed books are subject to immediate recall.

AUG 23 1969 7 3

REC'D LD AUG 11 '69-1 PM

DEC 8 1969 41

REC'D LD DEC 3 '69-8PM

LD21A–60*m*-6,'69
(J9096s10)476–A-32

General Library
University of California
Berkeley

YB 1508

M265136

QC4
S527

THE UNIVERSITY OF CALIFORNIA LIBRARY